

# Russian political developments explored

—see page 4

is nikita  
krushchev

## MCGILL DAILY

alive  
in argentina?

Vol. 54 — No. 20

MONTREAL, FRIDAY, OCTOBER 16, 1964

3 cents

### Do you give Pinky stamps?



"Uncle Boris needs you!" became the recruiting cry today as masses of students rallied to the cause and made appointments, at strategically located booths, to spill their blood next week.

(see story on page 3)

## SAC appoints McCoubrey Winter Carnival chairman

The Students' Athletics Council President, David Flam, has announced the appointment of R. James McCoubrey as Executive Chairman of Winter Carnival for 1964-65, McGill's eighteenth Carnival.

Other notable appointments are James Harrington as Vice-Chairman and Richard Udit-sky as Director of Personnel and Executive Co-ordination.

Active on Carnival Committees for three years and last year's Thursday Night Chairman, McCoubrey is presently Treasurer of Freshman Reception, President of Zeta Psi Fraternity and Secretary of the Inter-Fraternity Council. He is in Commerce.

"Several major changes are being planned for this year's Carnival," said McCoubrey. "The Carnival Committee is interested in more student participation and a better calibre of professional entertainment."

Tentatively, the proposed plans include a change of format Saturday night with better entertainment, possibly of a different nature. Thursday night is also expected to run on different lines, due to an anticipated lack of fraternity open houses. The crowning of the Carnival Queen will take place as usual but as yet the Committee is not sure what

form the remainder of the evening will take.

On Friday, Up North Day, there will be no tent as has been the case in past years. It is quite probable that the location of the day's events will be changed to provide a chance for more students to attend. The Committee also wants to obtain more room for dancing.

"The Carnival Committee," said McCoubrey, "is calling on all students to make McGill the oldest and best Canadian Winter Carnival College."

### Head them off at the pass!



A fiery vacuum cleaner with the speed of light, the sound of pounding engines in the distance, and the shrill cry — "Hiyo-o-o Silver awa-a-y". Mr. V. Bookowsky of the University's maintenance staff is seen conducting a new device used to rake up fallen leaves. Previously, leaves had to be gathered manually.

## DANCES TO ROCK CAMPUS

The campus will swing this weekend with two big dances filling the fun-loving student's appetite for wine, women, and song.

### Union "fraternity"

Open House is being held by the newly-formed campus fraternity, Mu Sigma Upsilon, tomorrow night at 8 pm in the Student Lounge (refreshments, dancing).

Word of the new "swinging" fraternity's formation was announced in a telephone conversation with the spokesman for the group, a mysterious "Mr. B. Acchus".

"The sole reason for this new co-ed fraternity's formation is to establish an offset to the patent lack of open houses around campus for this weekend", Acchus explained.

The fraternity, officially designated as Mu Sigma Upsilon, or MSU, has not yet received any reaction from the Inter-Fraternity Council or from the Senate. When asked about the concomitant sanctions of these bodies, the spokesman merely

appealed to the powers-that-be. "In your hearts, you know we are right".

The fraternity's sponsors remain anonymous; no information of its members or policies have been received. Its initials though, are curiously identical to those of the McGill Students' Union.

### Post-Grads' ball

The P.G.S.S. is sponsoring a gala Fall Dance at Bishop Mountain Hall this Saturday at 8 pm.

The gentlemen attending the dance will be charged with \$1.00 admission. Admission for the ladies is free. Free food will be available and only the traditional minimal fee will be charged for liquid refreshment.

With the Buddy Kaye Band supplying the music, the evening promises to be a lively one, claims Chairman Kumar Nangia.



## Library News

The uninformed man at the door of Redpath Library — a member of the Corps of Commissioners — will be on duty from 3 pm to 7 pm every weekday to answer questions about the location of various libraries within the Redpath Library, and similar matters. He will also direct the rush hour traffic between classes.

The Undergrad Library will be open for study on Sunday afternoons from 2 to 5 pm. It can be reached by the winter entrance.

## ASUS TO HOLD CLASS ELECTIONS

The A.S.U.S. will hold elections for year reps this Monday, October 19th.

The following are the nominees: For graduating class president, Rosanne Baatz and Susan Handman. For Freshman Representative, Irwin Cohen, Aaron Rynd, and Bobbee Ryback. For Sophomore Representative, Arthur Hister, Mollie Abramovitch, George Newman and Richard Bickley. For Junior Representative, Allan Levine, Gail Glasgow and Earl Segal.

In the graduating class, Lorne Marchand was acclaimed treasurer and Howard Mayers secretary.

## Campus puzzled by sex

The chaplain of Carleton University, Rev. Gerald Paul, has stated that, in his opinion, pre-marital sexual relations are justifiable if this contributes to personal growth. Ever conscious of the public will, the Daily yesterday sent its staffers on a wide-ranging opinion survey on campus. The results have not yet been collated, but here are some of the comments we have had.

Q. (to a professor) "Do you think that pre-marital sex is a problem?"

A. "No, post-marital sex is the problem."

Q. (to a male graduate student) "Have you found that pre-marital sex has helped your personal growth?"

A. "Could you rephrase the question?"

Q. (to a freshette) "Do you have an open door policy towards sex?"

A. "I beg your pardon?"

Q. (to a medical student) "Do you agree with the Rev. Paul that sexual experience can be a great healer?"

A. "Hopeless for toothache."

Q. (to an eight year Engineering student) "Do you embrace a sex ethic that does not take account of the

social, psychological and religious insight of post-Victorian thinkers?"

A. "Whassa?"

Q. (to a campus beatnik) "If two people want to go to bed together, what's wrong with that?"

A. "Like you mean, man, of the opposite sex?"

Q. (to a fourth year arts woman) "Do you think that students should be free to seek a release wherever they can find it?"

A. "Look, could you possibly lend me four hundred dollars?"

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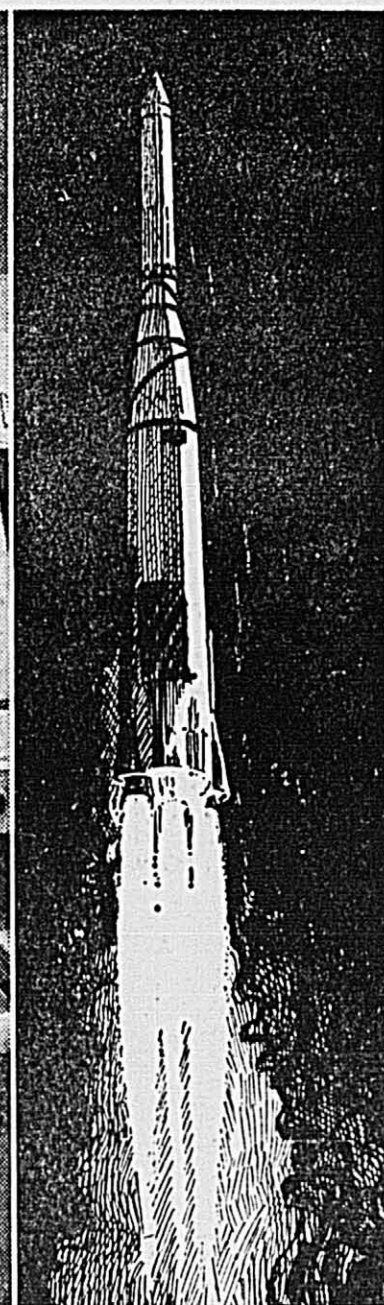
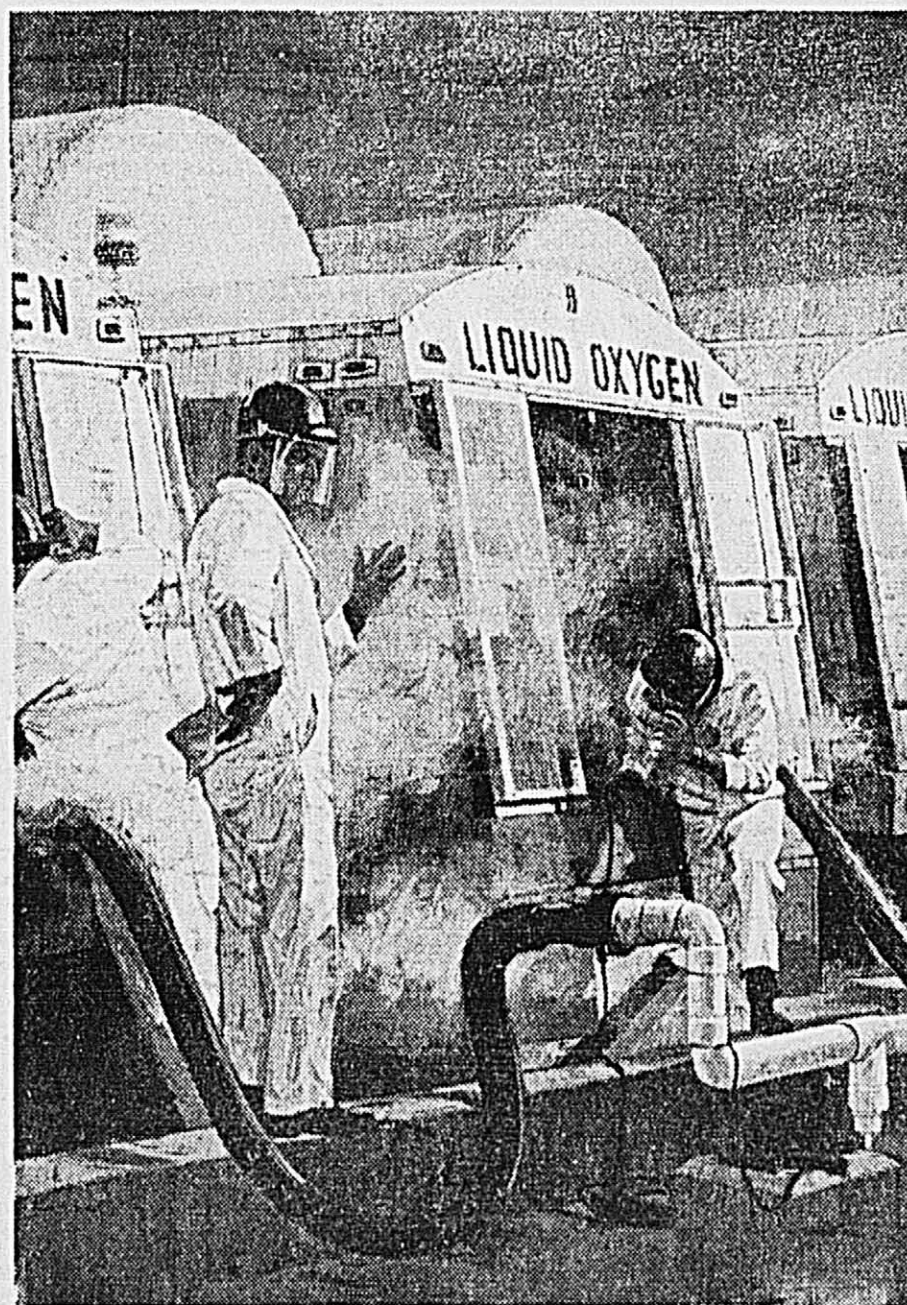
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## SMALL MAJORITY FOR LABOUR, TAYLOR CLAIMS

by PATRICK MACFADDEN

"I will put money on a fifty-seat majority for labour," claimed Professor Charles Taylor at a meeting of the McGill New Democrats in the Union Club Room yesterday.

In a brief outline of the evolution of the British class system, Taylor noted that it exists, not only in the Marxist sense, but as a social phenomenon which he described as "a pecking order of snobbery." It is to this sense of class that one-third of the working class ascribes when it votes Tory.

The rift that existed in the Labour Party during its "Aldermaston" period has been healed because of a détente in the cold war, the possibility of a victory, and the advent of Harold Wilson. Wilson, Taylor claims, is "neither right nor left," in the traditional sense, but favours "control of planning of the social process."

The Tories, according to Taylor, will lose because they have shown palpable signs of incompetence, thus destroying their traditional image of "effortless superiority". On the other hand, Labour is afraid of "the basic chauvinism of the British working class", which Home is exploiting with his primeval appeal to holding on to "our bomb".

## B.D. abducts pretty girls

McGill males were seen wandering aimlessly around campus yesterday afternoon chanting in melancholy tones "Where have all the young girls gone..." Demanding an explanation about the sudden disappearance of the young girls on campus, the mob of male students marched over to the Union. Hearing the noise, Paul Yaphe, Chairman of the Blood Drive, came out of his office to investigate.

Yaphe quickly pacified the hot-blooded males by informing them that the young girls could be found sitting behind Blood Drive appointment booths all over campus. Chris Fowler and Gall Cornell, who are in charge of the girls, then proceeded to explain to all present the function of the appointment booths.

Each student, by signing his name (not necessarily in blood), reserves a bed to give blood at the most convenient time for him. This eliminates waiting around the clinic until a bed becomes available, and greatly increases the overall efficiency of the Drive. They also pointed out that every student would receive a reminder of his rendezvous in the mail, the day before he is due at the clinic.

Arthur Sanft, the Vice-Chairman, then took over and explained that by the time students reached the university level, they should be

mature enough to realize what a great responsibility McGill undertakes with its yearly drive. During the week of October 23-30, the eyes of every person in the province are on McGill.

"It is our duty both to the community, to the Red Cross, and to ourselves to give a pint of blood when called upon. There is no other way that a student can do so much for a fellow human being in only 15 minutes." He further added that the process is totally painless, and recommended that those who still have qualms should speak to past donors for reassurance.

The male students were reminded by Sanft that entertainment and prizes had been secured for those who would participate in the drive. He concluded with these remarks, "In case you have not yet availed yourself of the opportunity we urge you to make an appointment during the coming week — join the bleeding bandwagon."

As for what sort of a Britain might emerge from a Labour victory, Taylor suggested that if the majority is small, Wilson will "chicken out" on his program.

In reply to a question on Pro-

fumo, Taylor felt that the British people, although shocked, would not automatically vote Labour.

Socialism was little mentioned.

### post-graduate students' society

presents

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## BAILY SPEAKS ON INTEGRATION, FREE EDUCATION

Should Education be free? Is society really getting its full value per dollar spent on education? This is one of the many aspects of university education which will be discussed by Thomas Bailey in the Union Ballroom today at 1 pm.

Bailey, who is superintendent of public instruction for the state of Florida (an elected position equivalent to our Minister of Education) will attempt to clarify the basic principles of integration in institutes of learning, with special references to the situation in Florida and the August riots.

McGill is one of many universities which Bailey intends to visit during his extensive tour. At his last stop, the University of Toronto, he was very warmly received by a sizeable audience.

## 'Hate mail' forbidden

The Post Office Department has withdrawn mailing privileges from two American organizations which have distributed hate literature in Canada.

The two organizations affected are the National States' Rights

Party and the National White American Party. The former is seeking an appeal before a board of review.

Both these organizations, it appears, were responsible for the 'hate-literature' which appeared on Campus last year.

There will be a meeting for all photographers today at 1 pm in the Daily office.

News desk editors must collect simultaneously in the editorial offices.

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## STAFF FOR THIS ISSUE

Today we rule Russia; tomorrow — the world. Let the truth now be revealed, the coup was masterminded by the downstairs staff, comrades Sarnavitsky, rebicksky, reardenovitch, warwickine, raboyitsky, smith, rodriguesonovitch, albulimitsky, cletoskine, and katz and comrade proletarians in all oppressed countries — arise! you have only your meal-chits to lose! VIKTOR shall overcome!

## Khrushchev Steps Down

The effects and the implications of Mr. Khrushchev's retirement from both his party and governmental functions will remain uncertain for some time to come. The official statement that ill health was the reason for his decision can be neither accepted nor rejected with certainty. If his resignation was involuntary, his genuine popularity among large sectors of public opinion in his own country would make it highly inadvisable to say so.

Khrushchev's position as First Secretary of the Party, which he assumed within two weeks of Stalin's death enabled him to eliminate, by the more subtle methods which he made fashionable, all his opponents from the highest level of state and party leadership. Advancing years might well have caused him to relinquish the Chairmanship of the Council of Ministers to a trusted successor. His abandonment of the more essential post in the Party is unexpected and raises many questions. So does the departure of his son-in-law from the editorship of *Izvestia*.

Before jumping to dramatic conclusions, however, we must remember that both his successors, Mr. Brezhnev as First Secretary and Mr. Kosygin as "Premier" (to use the inaccurate but customary term) were con-

sidered to have been chosen, to the extent that this was possible, by Mr. Khrushchev himself. This does not rule out the possibility of course, that they cooperated in putting pressure on him to resign. It is possible that Mr. Khrushchev was confronted with a loss of confidence by his major colleagues and felt no longer equal to the task of carrying his case to the Central Committee or even lower levels, as he did in 1957. Similar events are not unknown in the histories of Western constitutional democracies.

Nikita Khrushchev's name will be connected by historians with many developments for which he was only partially responsible. Developments in military technology, particularly in the second half of his term of office, severely limited the freedom of action of both major world powers, and gave them a common interest in a partial reduction of international tension. At the same time the desire of the Russian masses for "more consumer goods" became a factor no Soviet leader could ignore. Nikita Khrushchev succeeded in identifying himself with these aspirations, although it is sometimes forgotten that he was originally the champion of intensified heavy industrial development against the consumer-oriented Malenkov.

Under Mr. Khrushchev's guidance, as the Peking Review commented bitterly not long

ago, Western hopes for the liberalization of the Soviet regime were partially realized. The slave-labour camps and the police empire of Beria were dismantled. A limited improvement in the cultural and intellectual climate was noticeable, and no more was heard of such silliness as Leninist theories of genetics or Russian claims to have invented the airplane. Yet Soviet Russia in 1964 remains dominated by a party oligarchy, and in a sense, more totalitarian than the less rationally organized state of the Stalin era.

From a Soviet point of view, the balance-sheet of the Khrushchev years is a mixed one. Impressive gains were made in national prestige, self-confidence, and industrial production, but the persistent agricultural problem defied solution. In foreign policy there are signs of an impasse as complete as that of Stalin's last years. Soviet support of existing regimes in Asia and Africa has alienated the revolutionary movement in these areas, which is finding a new focus of loyalty in the doctrines and example of Mao-tse-tung. Barring some unforeseen development, like the eruption of a major war over Southeast Asia, the monolithic world communism of the past has probably vanished for ever. No great gains were reaped by Nikita Khrushchev's "coexistence" to compensate for its great costs, and the USSR remains rather uneasily poised between the prosperous West and the hungry forces of Asian revolution, not fully accepted by either.

There will be little rejoicing in the West over Mr. Khrushchev's resignation, for he has won both respect and even a grudging affection. Without him, as with him, the Eurasian empire he governed for eleven years remains a powerful and potentially dangerous rival, whose differences with the West on many vital issues remain profound. For both the Kremlinologists and the negotiators, there will be much to do in the months ahead.

## LETTERS

### President Replies

Dear Madam,

I read the letter of Miss Cools with mixed feelings. Her complaint appears to be based on some misunderstanding. The Chairman of the Winter Carnival denied the charges made by Miss Cools and stated that the contents of the booth consisted of two programmes and two posters from last year and the 1962 Winter Carnival brochure besides the four Carnival posters on the wall. What surprised me more was the fact that Miss Cools appears to be very keen on participating in the Carnival preparations but did not care to clarify the issue with the chairman, Jim McCoubrey, who was present in the Gymnasium.

I understand from some students that there was a sticker saying: "Goldwater - Miller—a choice, not an echo" on the wall immediately adjacent to the YCL booth. If some students did place such a sticker near the YCL booth, Miss Cools could have complained to the Activities Night Chairman who was present in the Gymnasium the entire evening or else she could have used her initiative and pulled the sticker down.

I might point out to Miss Cools that the policies of the Administration and the Students' Society are based on the fact that McGill is a completely non-denominational and cosmopolitan university. The Students' Society or its member clubs have never in the past tried to involve the Society in politics. It is up to the individual students to take whatever stand they wish to. If a Canadian student wishes to support Mr. Johnson it is his choice and if an African student wants to favour Mr. Goldwater it is his lookout. The Students' Society would bear no responsibility for the actions of an individual student in this field.

Saeed Mirza,  
President, Students' Society

### Panorama Critic Disowns Article

Dear Madam,

Although my name is the by-line for the *Panorama* feature, "La Terre à Boire", I had very little to do with the article as it appears. After warning me of "slight changes" the Editor of *Panorama* inserted 360 new words about Truffaut, rewrote something in every paragraph (for example, "screamingly-silenced squad car") and obscured many facts. In three cases, there are errors of fact for which I am not responsible.

1) Truffaut was not at the premiere; he had left at 6 pm that day. Nor do I understand what relevance this insert had to the article.

2) The censors did not adjudicate the people of Quebec "not ready for the climate of the film"; Producer Lasnier was quoted as attributing this comment to them.

3) Jean-Paul Bernier has a long black Jaguar—not cigar.

It is unfortunate that the style of *Panorama* is unilaterally dictated. One must then work "for" the editor instead of "with" her.

Merrily Weisbord

### Daily Attacks Wrong Group

Dear Madam,

After having read your "editorial" (to use *Daily* parlance) of October 14th, I was shocked to find the *McGill Daily* would resort to such a low form of journalism. The number of incorrect facts and illogical conclusions was astounding.

First of all, in your statements about Phi Beta Kappa, I agree completely that "at that time many New England colleges had religious affiliations and too liberal a discussion of philosophical subjects was likely to be discouraged." All of this is just fine and dandy except for the fact that Phi Beta Kappa was founded at William and Mary's College in Virginia which is not to my knowledge a New England state. A minor fact, but still misused.

Secondly, you seem to condone the ideals of Phi Beta Kappa yet condemn today's "ritual or elaborate jargon." Upon obser-

ving the Phi Beta Kappa Key, you will certainly notice three stars in the upper left hand corner and an outstretched hand in the lower right corner, both secret symbols. Also Phi Beta Kappa had a ritual, oath of fidelity, secret handshake, motto, and was proud of their bonds of friendship.

To continue, you stereotype fraternity men as "irresponsible juveniles." My question is, are these the same fraternity men whom you later state are many of the most active in student activity?

You make a point of the fact that only 10% of the student population is in fraternity. Why then can a campus wide function as the Blitz fail because of a lack of 100% co-operation of a group of only 10% of the student body? I feel that you have attacked the "wrong group" on campus. It is that pathetic 90% that needs closer reviewing.

You seem to suggest that perhaps the *Daily* itself is the perfect fraternity. If so, then why its high failure rate as compared to the annually better-than-university-average marks achieved by McGill's fraternity men?

Larry Wiederhorn

### Accolades for R McG

Dear Madam,

Although I've always appreciated the concept of a Radio Station on campus, I've never had much reason to be terribly

enthusiastic about much of Radio McGill's programming. Many of their programs seem to have as their only goal "to fill some time".

When Radio McGill started broadcasting last week, I was afraid we were in for the same old story. That is, until last Friday night, when I was quietly not paying attention to some Gilbert and Sullivan program, and suddenly at 10:30, some unorthodox and savage music and weird readings knocked me out of sweet indifference; and for the next half hour I had the rare pleasure of being glued to my radio. *Venture*, as it was called, with three interviewers and two guests (Sean Kelly and Hugh MacLennan) aimed a merciless but brilliant analysis at the flabby phenomenon they called "post-war literature".

Congratulations to Radio McGill; this programme was at least of the best professional calibre! It had the "new generation" point of view without being caustic or sarcastic. And finally Radio McGill has stopped imitating CBC's stuffiness—although I think this programme would even meet or pass CBC broadcast standards.

*Venture*, we heard, was on every alternate Friday at 10:30, and to anyone interested I hold it up as an example of what a college radio can do with a little daring and imagination. It's a series I look forward to.

Jim Garrick, B.A. 2



# McGILL DAILY PANORAMA

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No. 5

## Alain Robbe-Grillet: Two Views The New Novel

by Lisa Borenstein

One of the principal figures among the "nouveaux romanciers", Alain Robbe-Grillet briefly visited Montreal last week and delivered two illuminating lectures on his particular form of "le nouveau roman". M. Robbe-Grillet, a onetime "ingénieur-agronome" and employee of the French National Bureau of Statistics (a fact which has led to many rather pointed

observations from numerous critics on his so-called objectivity and scientific approach), is the author of *Les Gommes*, *Dans le Labyrinthe*, *La Jalousie*, *Le Voyeur*. His cinematic efforts include *L'Année Dernière à Marienbad*, made with Resnais, and *L'Immortelle*, which he chooses to term its "sequel".

Due to a recent work entitled *Pour un Nouveau Roman*, M. Robbe-Grillet has been attributed with the tag of "théoricien du nouveau roman", a

title which he justly refuses by pointing out that there are no set rules to follow in the nouveau roman since it is always "en train de s'inventer". Pour un Nouveau Roman is however a book of "theoretical ideas" in which Robbe-Grillet is able to take a personal stand amidst the maze of contradictory views critics have presented regarding his work.

He has been accused of wanting to make a table-rasé of the past. He has been accused of cold objectivity; of surrealistic fantasy; of incomprehensibility — especially of incomprehensibility.

To the first thrust M. Robbe-Grillet can only say that he is tired of the insipid, idolized, and overly simplified Balzac of the critics; that Balzac who symbolizes the man-centred, materialistic world of the nineteenth century; that Balzac who is the all-seeing god of his creation, and who describes objects only insofar as they will identify the individual who possesses them, thus giving them no actual existence.

Similarly, M. Robbe-Grillet finds the tragic outlook of Camus and the

theoreticians of the absurd who dramatically picture an irremediable divorce between man and external phenomena, totally unsuitable to present needs. "L'absurdité devient absurde", he points out, when as soon as objects are stripped of their meaning, they take on, in relation to man, the sense of nothing.

The objects in M. Robbe-Grillet's books have presence outside of the minds of his characters. In this sense he is objective, — turned toward the object — which he describes with a minuteness of detail. On the other hand, however, his works are intensely subjective for they are written strictly from the viewpoint of one main character, who is usually passionately involved in the novel and possessor of a deforming vision. There is no beginning, no end, only a search for a reality, which is the work itself while it is apprehended by the reader. The time is that of the imagination — the continuous present.

Those who allow themselves to become involved in his work participate in its creation, since it exists only insofar as they see it. "Tout le monde est l'artiste, en train de créer".



## The New Cinema

by Ronald Blumer

Alain Robbe-Grillet, speaking in French to a packed auditorium, outlined his thoughts on the new cinema and the new novel — forms which he himself helped to create. Judging from the poor response of the audience to his jokes, a significant part of the audience had come just to observe the great man in action, presumably getting as much out of the lecture as many get from his books and films.

"You talk about me as the creator of the new novel and the new cinema — this I must take issue with. Present day artists are only doing what artists have always done, namely to transform the medium in which they are working. Between Balzac and myself there is a whole chain of 'new' novelists and I stand isolated today only because the public is not aware of what has come between.

"The new novelist has more scope for creativity than the mere storyteller. Balzac's idea was to transcribe

what was going on around him as faithfully as possible. He had the naive point of view that there was a stable, secure outside world which one could sandwich between the pages of the book.

"All of modern literature and art has chosen against this storytelling. Today, it is not sufficient to re-create the outside world — one must construct a new one — let me give an example.

"When I was writing *Le Voyeur* in my apartment in Paris I described a species of seagulls. When I later had occasion to visit Brittany and actually saw the birds I realized two things; first, the description in my novel was very different and secondly, I didn't care.

"Despite the creation of a new world, the modern artist is often very involved in this one. Sartre once asked me in a very puzzled tone, 'How is it that you people sign-mani-

festoes, participate in demonstrations and yet include no political material in your writings?'

"It is interesting to note that Resnais was convinced that he had produced just as politically relevant a film in *Marienbad* as he had done in *Hiroshima, Mon Amour*, although he had made no specific references to the Algerian situation, for example. We have here the same situation again; the relevance comes in the very structure of the film — the editing and the camera work.

"One must not look for specific political references, they are there however, in the form of the work. One must also realize that it is no longer adequate to interpret current events using accepted values. Just as it is our task to create new forms, so must it be with values. This continuous growth forces us to be vague and obscure in discussing our work.

"Our literature is called objective but this is an unfortunate word. We are objective only in our concern for and use of objects — we are certainly

not objective in Balzac's sense of the word. In Balzac, objects are no problem to the reader. They are always identified with the character so that a poor man will have poor clothes.

"One of the most puzzling aspects of the modern novel is the use of objects in a seemingly non-purposeful fashion. My advice is to constantly keep hold of the fact that these objects have not been thrown in, in a random fashion, and that they do have a reality by virtue of being put there by a real mind. The modern author is certainly not being objective in the older sense of the word.

"The other case is true, namely that he is being as little objective as possible. This is done partly from the realization that perfect objectivity is an illusion as everything must be taken from a point of view, by an observer, subject to emotion and pre-conceptions.

"In the same sense that objects and reality are fragmented, so must time be. In the nineteenth century (cont'd on page 2 of Panorama)



# REVIEWS

## Robin and the Seven Hoods

ROBIN AND THE SEVEN HOODS. A Warner Brothers release of a Frank Sinatra production, directed by Gordon Douglas, from a screenplay by David R. Schwartz, with songs by Sammy Cahn and James Van Heusen, starring Frank Sinatra as Robbo, Dean Martin as John, and Sammy Davis Jr. as Will. Now showing at the Palace.

This one is about gangs in America and is, therefore, a war film. It is enormously difficult to make funny war films.

The action is in the Chicago of the prohibition era and the Mafia is, predictably, bug-eyed and brer-rabbit. To this extent at least, I suppose they are more amusing than our present lot who commute respectably and are big in the Heart Drive.

Anyway, Sinatra leads one faction and Peter Falk the other. There is much smashing of joints. Barbara Rush provides the come-on and Sammy Davis is embarrassing. There is Nelson Riddle sounds, much of it eminently forgettable.

It is sad to reflect on the waste of talent that contributed to the making of this tasteless movie: this is the Ratpack at its bubonic worst, Dean Martin a kind of gangling leech with some of the most melancholy verbal phallicisms ever uttered, Frank Sinatra as little-boy King Rat, and Peter Falk completing the exercise in sophisticated sinkery.

Two scenes are particularly loathsome: one has "the boys" doing a take-off of a revivalist meeting, all the more gangrenous for its professional dexterity. The other has Bing Crosby in a pathetic song-and-dance with orphans, odious mainly because some of the kids are black and yellow just to show how politically advanced we are these days.

The songs are of the usual

mindless variety. Sammy Davis, while shooting up a saloon, delivers one vicious hymn called, "Now that's the prettiest sound you'll ever hear." Sinatra, emerging from a Chicago courthouse sings, "This is my kind of town." No doubt. Produced by Billy Sol Estes and directed by Bobby Baker, this film might make it a shoo-in for the Democrats. For non-political moviegoers, let me quote Mr. Bosley Crowther on Taste:

"The best thing to do is you-know-what — and hope other customers will do the same for the only way to discourage the growing excesses in movies is to stay away from them. It's entirely up to the public. How much bad taste is it willing to accept?"

P.D.M.

## La Terre à Boire

LA TERRE A BOIRE. A film by Jean-Paul Bernier, co-direction and dialogue by Patrick Straram, produced by M. Lasnier. With Patrick Straram as Patrick, Genevieve Bujold as Barbara, Patricia Nolin, and Pauline Julien.

I went to see *La Terre à Boire* prepared to like it. I had visions of being the only reviewer perceptive enough to grasp the sensitivity of a new director's approach. I wanted to be able to commend the first Montreal-made film, to contradict its numerous critics, and proudly sing its praises. I have failed.

*La Terre à Boire* is, I am led to believe, an attempt to explore the various faces which love adopts in woman, and the tragedy which ensues when three of these faces gaze adoringly in the direction of a single individual. Unfortunately, when one has had the irresistible urge to laugh throughout the film (and, more unfortunately, when one has repeatedly succumbed to the impulse) tragedy becomes ridiculous.

It is a little difficult to say exactly at what point the film becomes ridiculous. Perhaps it is right from the first.

I found myself confronted by two, then (pause...) three dancing white blobs. This was obviously going to be a film which made the pretense of belonging to the avant-garde. The pretense was painful.

Whether it was conscious imitation or subconscious influence, I shall never know, but here and there Director Jean-Paul Bernier found it necessary to present me with unmistakably Godard-ish touches (bad), and Truffaut-like sequences (worse).

The dialogue was interspersed with long, supposedly meaningful pauses. Yet as it seldom rose above pretentious banalities, there was never enough tension in the film to fill these silences, and by being self-consciously strained, they merely added to the feeling of the ridiculous.

The absurdity was intensified by the continuous switching of viewpoints. At one moment I was reviewing the past with Patrick (Patrick Straram) the much-beloved male. At the next, I realized I was a forced witness to the innermost and rather uninteresting thoughts of Barbara.

There were some points in the film, however, which were not totally disappointing and lead one to believe that this was merely an unfortunate first attempt for Mr. Bernier.

The development of Barbara, the girl who loves innocently, from pampered child to woman is traced with surprising sensitivity in its larger aspects. So, too, the moments the two lovers spend wandering playfully through the mountains occasionally have an appeal

which raises them above the rest of the film.

As for the rest, the censors neglected to limit one love scene to above-the-shoulder morality, and Patricia Nolin's dress almost magically unbuttons and floats off.

Moreover, I find the organ grinder on St. Catherine street extremely photogenic.

L. B.

## Girl With Green Eyes

GIRL WITH GREEN EYES. A Woodfall Film Production, directed by Desmond Davis, from a screenplay by Edna O'Brien, with Peter Finch, Rita Tushingham, Lynn Redgrave, Marie Kean, Arthur O'Sullivan, Julian Glover, and T.P. McKenna. Now showing at the Avenue Theatre.

John Osborne's Woodfall Productions continues to thrive; the latest essay in Round Britain Tours is filmed in Dublin and is based on Edna O'Brien's screenplay from her novel "The Lonely Girl".

The story is the old one of in-and-out of love. Kate Brady and Baba Brennan, emancipated from the convent, have arrived in the big city to live it up in their modest bachelor girl way.

Kate falls for an older man, a New Statesman intellectual cum author who is having trouble with the wife, and despite his warnings of future disillusionment, she ends up with champagne in the Hibernian Hotel and well-bedded in his country mansion.

Tristan and Isolde couldn't have had a harder time; her father and uncle come balefully rampaging from the Guinness-breathing provinces to force her back on the straight and narrow; the sweet life, however, proves too strong and she returns to the city, to her lover, and to inevitable disappointment.

The acting is superb. The supporting cast is dotted with old Abbey Theatre professionals such as Eileen Crowe, Marie Kean and Arthur O'Sullivan. Lynn Redgrave is excellent as the more practical of the two ingenues, although some of her more devastating lines are missed due to an over-rapid delivery.

Peter Finch has the right air of worried preoccupation for a character who is a little less than credible, and Marie Kean is brilliant as the goddess of the pots and pans. But it is Rita Tushingham's film all the way. Her immediacy, the deliberate, gauche honesty of purpose that marked her performance in *A Taste of Honey* is repeated here with tremendous effect. A graduate of the Liverpool Repertory Theatre, Miss Tushingham could easily make it Liverpool's year with an Academy Award for this performance.

Needless to say, the Tony Richardson mark is everywhere, not only in the ingenious cutting without regard for the soundtrack but more importantly, in the strong humanist morality that informs all his work. After years in the wilderness, once again we have people working in films who are not afraid to have attitudes towards their material.

And the photography is memorable. The trick of cutting suddenly from the two-shot in order to throw on the screen a thousand acres of countryside (the South Downs in *Tom Jones*, for example) is employed here again and again.

The bleak blackthorn Janse-

nism of Kate's background ("the Jehovah's Witnesses were stabbed twenty-nine times in the next village," she says) is contrasted with the soft dream-like quality of the countryside around Dublin. The city itself becomes a character, providing a memorable background for a film which does what films should do — tell us about ourselves and humanize us in the telling.

P. D.M.

## Seduced and Abandoned

SEDUCED AND ABANDONED (Sedotta e Abbandonata). A film by Pietro Germi, starring Angelica Sandrelli. Now showing at the Cinema Place Ville Marie.

Anachronistic savagery is not "in" subject matter for the contemporary film-maker. From Italy, especially, we have been deluged with painful if brilliant films about alienated, industrial, decadent man.

What then can we think when confronted with this crude satire on a society which, we would like to believe, has long ago evolved into the existential juke-box we know so well? The great temptation is to laugh and forget. In fact it is terribly funny to realize that there still exist societies such as this film depicts!

A girl is more or less brutally raped by an ugly little man with a mustache (the kind that follows American college girls in the street). He, incidentally, is her ugly sister's fiancé.

When the father discovers she is pregnant (cause and effect; no birth control in Sicily), he tries to force him to marry her and maintain the family honor. But Pepe (the husband to be) is recalcitrant. He will not marry a defiled woman.

In this situation, everyone acts true to type: the father, vaguely reminiscent of Orson Welles, will stop at nothing including murder to marry off his girls without a scandal. Mother is large, maternal, wise as the earth and totally ineffectual; her daughters, apart from the heroine, as grotesque as they are phenomenally stupid. Pepe is a despicable rat.

Angelica Sandrelli as the seduced sixteen-year-old is very beautiful and perfectly cast. She manages to achieve a synthesis of innocence and wantonness which, I imagine, would be possible only for someone herself brought up in a primitive tribal culture with a bent for sexual taboos.

Mood is important in this film. It is reiterated and emphasized by camera technique so as to produce a complete unity of form and content.

One particularly effective scene occurs when the family is walking through the town at the high point of the scandal. A low-angle, telephoto shot presents the father as a distorted giant crazed by the fear of losing his social prestige. A ballad, recounting the girl's tragic fate, comes and goes throughout.

Nevertheless, the film is, in a sense, a failure. The attempt to mingle tragedy and farce, to have us realize the horror, funny as it can be, does not succeed. It requires an intellectual effort to take the whole thing seriously.

Yet, by not considering its serious aspects, we miss what is perhaps the whole point. But whose fault is this?

T.B.

## The Western: Part I

THE WESTERN: Part I. Film Society Serie d'Essai: These two films, *The Outlaw*, and *Way Out West*, will be shown in the PSCA tomorrow at 8:00 pm.

*The Outlaw*, a film by Howard Hughes, and starring Jane Russell, was completed during the war, but was not released until 1946. Having passed through a barrage of criticism for its "loose" morality, it finally became available to the public. A publicity pin-up from the film had become famous, having decorated the mess of almost every company of "our boys" overseas.

The medium of the Western has inspired comedy, and comedy is the realm of Laurel and Hardy, one of the four or five most famous film comedy groups of all-time. *Way Out West*, along with the Marx Brothers' *Go West*, rates as the great cowboy spoof.

B. N.

## Robbe-Grillet — Le Nouveau Cinéma...

(Continued from page 1)

novel you find two times — the duration of the story and the time spent in the reading of the book. The only time which exists for the modern author is a collection of presents as the author creates his new world. Things don't exist in the present or the past — we have rather, a perpetual present.

"It is both impossible and useless for the reader to piece together the chronology of a work — he should read it or view it in the spirit in which it was made. During the making of *Marienbad*, we ran into difficulties with the technical crew who were completely geared to story-telling and were therefore very concerned with continuity between scenes and chronological consistency.

"I remember the script girl kept asking me what year we were supposed to be in in this scene so that she could have the woman wearing the correct dress. I had to explain that I was not trying to create a puzzle in which the audience should be given clues to enable them to piece it together. The only reality in the film is that which we put into it and the only time that the events are taking place is the present — the instant at which they are being projected on the screen.

"Numerous similar misunderstandings have grown up around *Marienbad*. There is much confusion about whether the story is taking place in the mind of the man or the woman. Two schools have been erected around this controversy. We have one group arguing very learnedly and vociferously in support of the man and another in favour of the woman. The story exists in the mind of the author and hopefully, as it takes place it will exist in the minds of the viewers — it's as simple or as complex as that.

"It should be obvious to you now that these works require more out of you the audience. Their great difficulty lies in the fact that they do not yet exist and you as well as the author must be creators of new worlds. Now, more than ever, novels must be read and films must be viewed because, today, a work without an audience has no existence.

"If the reader refuses this participation of the imagination — I can sympathize but, of course I sincerely regret not being able to reach him. I write because I have something to tell the world."





Jeremy Geidt strikes a preposterous pose in one of the skits from the British satirical revue, "The Establishment", opening at the Westmount H.S. Auditorium Tuesday.

## English Department — 'A Passage to India'

**A Passage to India**, E.M. Forster's celebrated novel now made into a play, will be presented as the Department of English production for the Fall term. It will be performed in Moyse Hall on November 19, 20, and 21.

The recent dramatization by Santha Rama Rau, an outstanding success in London and New York, has now been made available for college performances, and both McGill University and the University of California at Berkeley will be the first two schools to perform the play — and on almost exactly the same dates in November.

The action of the play is in the early 1920's when India — combining with what is now Pakistan and Kashmir — was under British domination. It is centred on the problems of its inhabitants, who struggled under colonial rule.

The beauty and complexity of the Moslem and Hindu religions form a seemingly serene background out of which springs the explosive story of an accusation of attempted rape.

Adela Quested, recently arrived from England, wants to see "the real India", and is escorted with a group to the Marabar caves by Dr. Aziz in an idealistic attempt to bring the two worlds and cultures together.

Instead, Dr. Aziz is accused by Miss Quested of trying to assault her. The climactic trial scene of Act III, where Indians face British, is rated by some as one of the high theatrical moments of recent modern drama.

The large all-McGill cast will begin rehearsals starting next week.

## A Successful CARMEN

The splendid production of Georges Bizet's masterpiece **Carmen** at Place des Arts argues well for the future of opera in Montreal. Fortunately, the two essential qualities for a successful **Carmen** were both fully in evidence on Monday evening — the conducting of Maestro Zubin Mehta and the title role as sung and acted by Shirley Verrett.

From the opening chords of the prelude to the close of the opera, it was evident that Maestro Mehta had full command of the musical aspects of this tricky score, tricky because so much of it is well-known and can be treated as such in a mediocre performance.

Here we had none of that familiarity. The full impact came over as something very rarely heard in any opera house. It would not be praise too great to compare Mehta's overall musical direction and sense of the theatre with performances given under Beecham or a young Toscanini — for clarity, precision, beauty of phrasing, and sheer theatricality, sacrificing none of the score to any personal whim.

Shirley Verrett must surely be the finest young singer of our generation playing the role of Carmen — a rich mezzo-soprano, with a tremendous range, and the ability to color her voice to the mood of the drama. Each of her arias and the ensemble scenes carried complete conviction dramatically, as well as musically, culminating in a most moving death-scene finale in act four.

We were given some marvelously controlled as well as highly dramatic singing by Richard Verreau as the tenor-hero, Don José. Verreau was singing in far better voice than earlier this year (in *La Tosca*) and joined Pierrette Alarie for some very tender moments in their duets.

Mme. Alarie sang her two arias most beautifully, with a technique that was impeccable. For once the simpering character of Micaela took on a full dimension and became real, not the usual pastiche character depicted in most productions.

Victor Braun dominated each of his three scenes by sheer brilliance of singing, in an excellent

# An American Nightmare

**WHO'S AFRAID OF VIRGINIA WOOLF?** by Edward Albee, directed by Alan Schneider, production designed by William Ritten, with Vicki Cummings as Martha, Kendall Clark as George, Brynley Lee as Honey, and Donald Briscoe as Nick. Now at Place des Arts.

Edward Albee's **Who's Afraid of Virginia Woolf?** playing this week at the Place des Arts, is completely new to me. No previous opinions, no preconceptions of its emotional impact, the necessary style, or even its intellectual content. This makes me an unprejudiced and representative audience; and a somewhat bewildered critic. But a reviewer is doubtless better for the blankness of his mind prior to a play.

Which is not to say that I didn't know the general outline of the plot or situation. Four of a new England faculty at nocturnal love and war; a weesmall-hours marathon of depravity; a night which reduces Tennessee Williams' iguana to Puff the Magic Dragon.

The play is a series or compilation of paradoxes. It is difficult to find a rigid attitude toward it. The only thing I was not, during the three strenuous hours, was bored. **WAOVW** is funny, disgusting, stimulating, moving, cerebral, overbearing, witty satiric, bitter, cynical and even optimistic.

The play takes the initial form of slick situation comedy, comedy of manners, or one of those styles where every must be terribly breezy and superficial. George, Martha, Honey and Nick begin that way but before you can say "Who's Afraid..." the older couple are taking wide and painful swipes at each other and their young guests. The party develops rapidly into a grotesque, barbaric nightmare.

Indeed the second act is called "Walpurgisnacht." Act one is "Fun and Games" and it is the games which the foursome play that allow their real feelings to come out frankly and savagely. It just slips into credibility.

The paradoxes are to Albee's credit. That he can make a moderately prudish audience laugh at what is intentionally obscene.

That he can make all his rather despicable characters, (crass, vulgar, petty, impotent or ridiculous) vibrant and in the end pitiable. That the language at its least subtle, carries its symbolism, its irony, its implication quite comfortably, because the characters are not subtle but imaginative. That at the moment when the play becomes most intellectual, and hypothetical and far-fetched in the last act ("The Exorcism") it suddenly becomes most immediate and most moving.

Martha at this point is revealing the story of their imaginary son, dredging up, evidently from their many past games of this sort, a fantasy that is so

complete and excruciating for her that it is tremendously real not only to the young couple, but to the audience.

And many more.

**Virginia Woolf** is a bitter social attack with a loophole of liking for the individual.

The cast is very strong; perhaps not as good as the originals, who knows? It has an odd road-show type of style that is so suitable to the much-elevated hard comedy of the play. So well-suited to each other, in fact that my first reaction to the four actors was "Oh, no". After five minutes however it appeared that all four performances were deadly accurate.

Kudos.

J. D. F.

## JAMMIN'

The price of long-playing records has remained constant for the last couple of years, with no indications that it will be lowered in the near future. Since jazz recordings often cost even more than popular Lp's, building a well-balanced collection can entail quite an expense.

One solution to this problem is to buy records on "bargain" or "discount" labels. These usually sell for one-half the regular price of Lp's. The two chief disadvantages of such records are that they usually don't have liner notes or even a listing of sidemen and they are often hard to obtain, since the usual outlets for records don't always stock them. In fact, the best place to look for bargain records is in supermarkets.

Below I've compiled a list of some of the better records available on discount labels. I have not included any of the anthologies available though there are many that are very good. (Leonard Feather put together a group of anthologies for R.C.A.'s Camden label that is especially valuable.)

The 4½ or 5 stars affixed to the brief reviews of the records are a reference to the ratings they received in **Downbeat**.

**Art Tatum: Gene Norman Presents an Art Tatum Concert** (Harmony HL7006). Some typically brilliant solo performances.

**Coleman Hawkins: Coleman Hawkins** (Crown Clp 518). With Thad Jones, George Duvivier, Eddie Costa and Osie Johnson. 4½ Stars.

**Lester Young: Nat "KING" Cole meets Lester Young** (Crown Clp 5305). The title is misleading. Cole appears as pianist on only two tracks. On the remaining cuts Dodo Marmarosa takes over. 5 Stars.

**Woody Herman: Bijou** (Harmony H17013) and **Summer Sequence**. The former contains the original versions of Bijou, Your Father's Moustache, Wild Root, and Woodchopper's Ball. The "Summer Sequence" disc features Ralph Burns' extended composition by that name.

**Manny Albam and his Jazz Greats: West Side Story** (Vocalion V13678). A very good jazz version of the Broadway musical by a big band made up of East Coast studio men. The unidentified soloists appear to include Phil Woods, Gene Quill, and Eddie Costa.

**Duke Ellington: Ellington at The Cotton Club** (Camden Cal 459). Some of the earliest recorded Ellingtonia.

**Claude Thornhill: The Thornhill Sound** (Harmony H17008). Arrangements are by Gil Evans. This band was the precursor of Miles Davis' "Birth of the Cool" group. Alto soloist seems to be Lee Konitz.

**Bunny Berigan, Duke Ellington, Woody Herman: Three of a Kind** (Design Dlp 907). Four tracks by Ellington, three by Berigan and one by the full Herman herd as well as extended version of Blue Serge by small combo of Herman sidemen featuring Serge Chaloff. 5 Stars.

**Annie Ross meets Gerry Mulligan** (Kimberley 2018). This pairing of the "Twisted" girl and baritonist Mulligan was very well received by the critics when first released by Pacific Jazz.

**Next Week in Montreal:**

**Le Jazz Hot** will feature guitarist Charlie Byrd (Monday-Sunday). The **Black Bottom** has the Nelson Symonds Trio (Wednesday-Sunday) and **Chez Mel** features jazz on the weekend.

On Monday, at 10 pm, **Radio McGill's Jazz and Poetry Show** presents the poetry of Steve Smith read to the music of a quartet of McGill students; Rick Kitaeff: piano, Sandy Tilley: bass, Gerry Portner: flute and Andy Jameson: drums.

J.C.

J.A.M.



# Players' Club — Sartre's 'The Flies'

Jean-Paul Sartre's existentialist drama, *The Flies* ("Les Mouches"), will be the first presentation of the McGill Players' Club this year. It will be performed in the Ballroom of the Students' Union on November 25, 26, 27, and 28, at 8:30 pm.

In *The Flies*, the Players' Club has found a play combining theatrical tension with philosophical dialectic — a play which is at the same time a staggering *coup de théâtre* and the *chef d'oeuvre* of a complex philosophical viewpoint.

More than an existentialist manifesto, *The Flies* was written in 1943 as a protest against the German occupation of France. The theme of liberation which runs so strongly through the play (*L'homme est libre, il faut que l'homme soit sa liberté*) has obvious relevance to the plight of Occupied France as well as to the main current of existentialist thought.

The protagonists of "Les Mouches" can be identified with forces at work in wartime France — the Resistance, the Vichy Government, and, of course, the Nazis.

His message did not escape the authorities, even disguised within a plot borrowed from the ancients, or a "timeless" production with fantastical costumes, masks, and surrealistic scenery. The play was taken "off" after four performances.

But *The Flies* exists on at least three levels — as pure theatre, as political propaganda, and, perhaps most important, as an expression of existentialist philosophy. Most of Sartre's significant ideas on existentialism are put forth in his novels and plays (*La Nausée*, *The Condemned of Altona*, *The Age of Reason*, *Huis-Clos*); they are restated and amplified in his "philosophical" works.

"Être engagé; et écrire des romans engagés"; Sartre in *The Flies* is committed both politically and intellectually. *The Flies* is an optimistic play — but it may seem shocking, sordid, or pessimistic to an audience unacquainted with the author's particular brand of optimism.

To attain authentic existence, an individual must engage himself in the situation at hand. He must be committed to action. He must act, and he alone must take responsibility for his acts. The free act of an authentic individual justifies itself — it is an act performed in an ethical vacuum, but through the action an ethic is established.

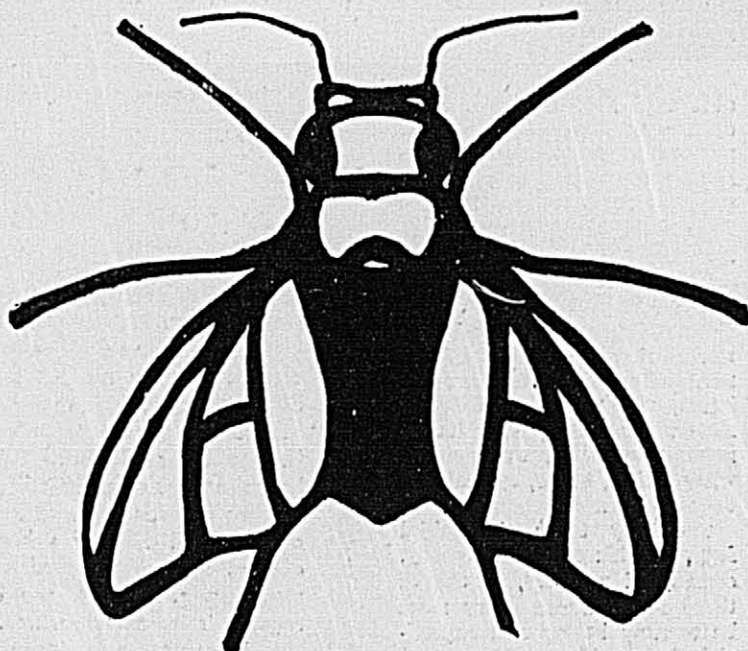
The authentic individual, in the process of performing a free act, asserts the morality that the act represents. Morality derives from the free ac-

tions of authentic individuals, it has no meaning independent of and prior to such acts. Just as existence is prior to essence, so action is prior to morality.

Orestes, as the prototype of the authentic individual, knows that he is free to act. He accepts the ultimate responsibility for his dual crime — the death of Aegistheus and Clytemnestra — and it is through action that he

realizes his own existence. Unlike Electra, he is not motivated by a desire for revenge. He needs no justification for what he has done — he knows that no one but himself can judge his deed.

It remains to be seen whether the Players' Club will meet the theatrical and intellectual challenge offered by Sartre's absorbing drama.



## PANORAMA

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while governments collapse and crumble, Tories topple, yankees yield, the establishment is overthrown, and the old order changeth, giving place to new, panorama's ancien régime holds firm in the face of the onslaught, with the aid of sue, marc, alvin, peter, marty, barry, charlies, david, and, of course, the panorama editor/tress, après moi, personne autre que le bon dieu ne sait ce qui se passera...

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Few students recognize the name, let alone the role the Education Committee is coming to play in student government at this university. This Committee, through its function as an effective civil service, broadens considerably the scope of SEC activity.

The Education Committee was created, two years ago, as a permanent standing committee of the Students' Executive Council. At the time, its main purpose was research on educational matters. Since then, the Committee has branched into other fields of research, and handles SEC representation to outside bodies, but it retains the name of Education Committee.

Last year's chairman, Robert Rabinovitch, brought the Committee's research work under the SEC's immediate direction. In this capacity, the Committee serves as the Council's civil service, undertaking any research the SEC requests in order to reach a decision.

The second function of the Committee is that of the diplomatic service of the Students' Society, representing the Society in educational matters. As such, it represents the student body to the Administration, the Province, student federations, and other public bodies. Eventually, according to the proposed revisions to the SEC constitution, this function will fall under the supervision of an External Vice-President.

The first effective act of the Committee, on its formation two years ago, was to undertake a comprehensive survey, among first and second year students, of every phase of curricular life, from freshman orientation to final examinations.

The survey report, released in September of last year, criticized

both Administration and SEC for failure to fully inform incoming students as to the opportunities, services, and programs open to them.

The Committee followed up its criticisms with recommendations to improve existing communications lines. It suggested to the University the expanded use of the Douglas system of undergraduate tutorials, the streamlining of registration pro-

cedures, and an improved freshman orientation program.

The Committee also charged "a general failure to communicate the concept of a university" to the community at large. Its solution to this problem was the institution of a High School Visiting Program, now in its second successful year. In addition, the Committee recently instituted, in conjunction with the Daily, a monthly supplement for the information of high school students.



JEAN PIERRE  
MONGEAU  
Chairman

# EDUCATION COMMITTEE



ARTHUR ROSS  
Vice-chairman  
Research

## Research

The Research Department is primarily responsible for conducting all investigations directed by the SEC. This year's research program will involve facets of both curricular and extra-curricular activities.

The Department is headed by a vice-chairman and the directors of specific work teams. These research teams are usually made up of individuals with a particular interest in the field of study. The following are examples of this year's activities:

**NEW CONSTITUTION COMMITTEE:** In recent years, events have pointed up the pressing need for revision of the existing Students' Society Constitution. Last year, the Committee instituted an investigation of such possible changes. Release of the final results of the study can be expected within the next few weeks. The study is reported to include comprehensive recommendations as to financial rearrangements between undergraduate societies and the Students' Society.

**PROVINCIAL BURSARIES COMMITTEE:** In the summer of 1963, the Quebec Ministry of Education established this committee, with the collaboration of the Province's various students' associations. Its purpose is to work with the Director of the

Quebec Student Aid Service to ameliorate the student's financial difficulties, by improving the actual distribution of bursaries. The Education Committee represents the Students' Society on the Committee and its advice, as such, is forwarded to the Minister for consideration.

**LIBRARIES COMMITTEE:** In line with recommendations of the first EdCom report, the SEC has delegated a member of the Education Committee to sit with Administration representatives on the Libraries Committee. This body analyses ways and means of improving library service, and considers suggestions for the proposed Extension. Extension of hours at Redpath this year may be seen partly as the result of student representation.

**CUS-UGEQ QUESTION:** With the other English-speaking students of Quebec, the Students' Society is placed in a difficult position by the decision of the French-speaking universities to withdraw from the Canadian Union of Students (CUS) and to form their own union — l'Union Générale des Etudiants du Québec (UGEQ). The

Education Committee has taken under consideration the problem of whether to remain in CUS and out of UGEQ, or vice versa. To this end, they will enter, shortly, into negotiations with both organizations, in order to hammer out a solution.

**EXPO '67:** At the recent CUS Congress, McGill was given a mandate to investigate the feasibility of direct university participation in the 1967 Centennial Exposition. The Education Committee is presently looking into the possibility of a University pavilion, on the theme of education in Canada and throughout the world.

**INTERNAL PEACE CORPS:** Another project under consideration this year is a program whereby McGill students would volunteer their services as tutors to public and high school students. Similar projects have met with considerable success in the United States.

by CHARLES SHANNON

Newsfeatures Editor

Photos by George Monette  
and Albert Rabinovitch

## Administration

The Administration Department rounds out the bureaucratic role the Education Committee fulfills for the SEC. In addition to the representational and research functions already mentioned, Administration provides a clerical body for the typing and printing of Committee team reports.

The Department also affords a Documentary Centre, which collects information related to education, student government, and any problem under consideration by the Committee. The Centre is intended



JUDY SHAPIRO  
Vice-chairman  
Administration

to collate information from the entire international news media.

The Liaison Office is designed to assure EdCom relations with other campus organizations. The Committee offers assistance to campus clubs and societies in researching and solving their operational problems. In turn, the Committee invites help and suggestions from these organizations.

The Personnel Office has as its purpose the recruitment of students to direct and participate in the various work teams. EdCom work is an excellent source of experience in general student affairs, and no specialized qualifications are required for participation.



## Old McGill sales end today

The all-out sales campaign held by "Old McGill" will close today.

Orders for Annuals may still be placed with John in the Tuckshop until October 31. Drawings still continue for various prizes including a "Dream Date" and gift certificates.

## announcements

### Friday

**Hyde Park Revisited:** The Debating Union will again set up its speakeasy on the lower campus at lunchtime today. Hordes of students are expected to congregate for another "Hyde Park" session listening to the campus' angry young men.

**Newman Club:** Tonight at 8 pm, everybody welcome to our big Fall dance, "The Fall Frolic". All refreshments free, Members 25¢, non-members 75¢.

**Old McGill:** Sales continue, Last chance to order this year's Annual.

**McGill Christian Fellowship:** Prayer meetings at 1:30 pm and Monday at 8:30 pm, 1005 Sherbrooke St. West, room 6.

**McGill Humanist Society:** Introductory meeting; 1 pm, Union Club room.

**McGill Rifle and Pistol Club:** Meeting at 6:30 in the gym. All welcome.

**Graduate:** Pictures taken at Coronet Studio, A-G, Arts and Science, 10 to 12 am and 2 to 5 pm.

**Reading:** Edgar Allan Poe's "Two Tales of Horror" by Ian de Voy at 9 pm in the S.C.M. coffee House, 3625 Aylmer.

**Film Society Executive:** Important meeting and screening in the P.S.C.A. building at 7 pm.

**Cercle Français:** Réunion générale à 1 pm dans le Walter M. Stewart, Union. Conférencier spécial invité.

**Film Society:** Serie D'essai, The Western, Part 1, Howard Hughes', The Outlaw with Jane Russell and Way out West with Laurel and Hardy, at 8 pm in the P.S.C.A.

**Latin American Society:** Tertulias en Espanol, 1 pm in room 101 in the McConnell Engineering Building. Everybody welcome.

**Psychology Club:** Meeting at 1 pm in room E. 204. Movies will be shown on "shyness" and "fo-

lie à deux" which concerns insanity. New members welcome. Hillel: Hootenanny with guest star, 1-2 pm. Everybody welcome. Rifle Club: Practises will resume on Tuesday. None will be held today.

**CUCND:** Programme meeting at the Montreal Peace Centre, 3510 St. Famille, 1:30 pm. Discussion on "The Triple Revolution". All concerned with student action for Peace and Freedom are welcome.

### Saturday

**Newman Club:** A social after the game. Refreshments.

**Graduates:** Pictures taken at Coronet Studio — Arts and Sciences AG from 10-12 am and 2-5 pm.

**Montegian Geology Club:** Meet at Roddick Gates at 8 am for Pleistocene Field Trip. Bring a lunch.

### Sunday

**Student Zionist Organization:** Dr. Z. Sperper lectures on: Has Germany changed? Also David Itescu on guitar. 8 pm, 1247 Guy St., Room 133.

**Newman Club:** International Student's open house at 8 pm. Coffee as usual.

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### RIDES

**WEEKEND OF OCTOBER 17:** Two girls wishing ride to LONDON and BACK. Will share expenses. Phone OX. 5-3658.

**DESPERATE FEMALE** wants ride to Toronto and back, weekend of October 23. Will share expenses. Call 932-2553 anytime.

### LOST

**ME TOO WITHOUT PRESCRIPTION GLASSES.** Black, flexible frames, brown case. Lost in Moyse Hall Wednesday, 2-3 pm. HU. 9-6165. REWARD.

### TO LET

**ROOM, SINGLE OR DOUBLE;** quiet, new furniture, sink, hot water, refrigerator, telephone, cooking. St. Famille near Milton. \$9-\$10. 271-5110.

**PALATIAL TEN-ROOM** student apartment has quiet private room with spacious closet, modern kitchen, bath, shower, washing machine; \$30 monthly; 849-2656 evenings.

**SUBLET** Modern Apartment. Till May 1st. 2 1/2 rooms, 3455 Aylmer. 842-2828 any time. PARTLY FURNISHED or UNFURNISHED.

**SHUTER ST. APARTMENT:** 4 1/2 rooms, \$85 monthly, parking optional. Minute walk to McGill. No lease till August '65. Unfurnished. 844-8240.

### TYPING OFFERED

**THOSE UNWARE:** Although Old McGill comes out in May, the only time you can order one is in the Fall.

### MISCELLANEOUS

**TUITION AVAILABLE:** Physics, chemistry, Maths. Students up to B.Sc. standards. Call Mr. Salyan at 845-6921 in mornings or leave message.

**HELP WANTED — FEMALE:** Medical Technologist for active laboratory in General Hospital. Base salary \$400 per month with additions depending upon training and experience. Write to W.O. BROWN, M.D., 1801 Broadway, Scottsbluff, Nebraska, U.S.A.

**BILL —** Don't you start doing impersonations or I ain't gonna visit you no more — no how!

**BASEBALL FANS:** Come and follow the World Series on TV — Union Lounge for each Series game.

**WANTED:** large study desk with drawers. Call 845-0950 after 6 pm.

**FOUND:** The order of the crutches MEDAL ORANGE moose owner. Call Bob 484-3268.

**REQUESTED HOME** for gentle Cocker Spaniel. Monday through Friday, 9-5, in vicinity of McGill. Phone VI. 4-6311. Local 503.

**BUDDY KAYE** Orchestra Reg'd, Orchestra of All Sizes, Music for All Occasions; Telephone 748-8370 or 744-2042.

**P.G.S.S.** are holding FALL DANCE at Bishop Mountain Hall Saturday, 8 pm. Admission Free for girls; traditional refreshments and food available.

### FOR SALE

**MOTORCYCLES:** "BSA" 250, 1958, excellent condition \$325. "Ariel" 350, \$175;

**ACCORDION:** Italian CONCERTO, 7 registers, 120 bases \$250. 844-3149.

**RACCOON COAT.** Size 36. May be seen at Gnaebinger Furs Ltd., 1628 Sherbrooke W. near Guy. Owner's phone: 484-4110.

**BOOK EXCHANGE:** If you want your money back, come to the Cue Room at the Union this week.

**INVEST WISELY.** Registered lots, South Shore, 1 mile from Trans-Canada Highway. Only \$4/ft. 36 months terms. RE. 3-3424.

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## Track and Field

A very important meeting for all candidates entered for the OQAA Championships at the U. of Western Ontario on Saturday October 24, will be held today at 1 pm in the Lecture Room of the Currie Gym.

### McGill entries are:

120 High Hurdles: Raffy Nizblan, B. Randall  
440 Mid. Hurdles: Ed. Higgins, Randy Clarke  
100 Yards: C. Adair, Pat Griffith, D.H. Smart  
220 Yards: W. Pruikama, C. Adair, P. Griffith  
440 Yards: W. Pruikama, Ed. Baylin  
880 Yards: Mike Konieczny, Ed. Baylin  
1 Mile: Yves Jakimow, Mike Konieczny  
3 Miles: Bert Kidd  
Broad Jump: Garth Elliot, Ed. Higgins  
Triple Jump: Pat Rahming, Ed. Higgins  
Pole Vault: Garth Elliot, Ed. Higgins  
High Jump: Pat Rahming, Raffy Nizblan, Ed. Higgins

Discus: Pat Rahming

440 Relay: Adair, Smart, Griffith, Pruikama, Raymond Clarke

Mile Relay: W. Pruikama, E. Baylin, Raymond Clarke, Yves Jakimow, M. Konieczny.

## HOCKEY

The Redmen Hockey team begins pre-season training Monday.

All players should report to manager Gary MacDonald at the southwest corner of Molson Stadium at 5:30 pm.

The conditioning program consisting of calisthenics, running and a little touch football will be carried on in the Stadium and practices start at the Winter Stadium 2 weeks later.

This is an effort to have everyone in good physical condition at the beginning of actual ice practices. As well these workouts will keep the Redmen from lagging behind the teams that are already skating.

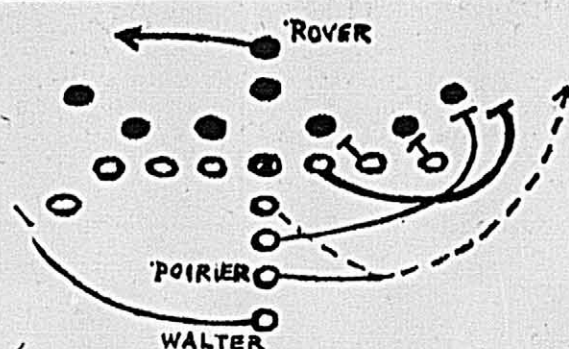
The first exhibition game takes place only 10 days after skating begins. Also scheduled is a 2-day pre-season tournament with SGWU, Loyola, and U. de Montreal to take place on Wednesday and Thursday Nov. 11 and 12 at McGill Winter Stadium.

## COACH'S CORNER

by DAVE COPP

Our scouting reports on Queen's indicated that their standard defence was a 4-3 Rover and further that their Rover would probably key Eric Walter.

We decided to throw their defence a false key by swinging Walter to one side and running wide to the other. As the diagram shows, we guessed correctly and George Poirier ran 40 yards for the touchdown.



Unfortunately, we lost Poirier a few plays later with an ankle injury. This forced Ian Bruce to go two ways and reduced our overall effectiveness.

It will be interesting to see the adjustment Queen's makes in our next encounter.

## Indians garner initial victory against CMR

Quarterback Skip Kerner led the McGill Indians to their first victory of the season Wednesday over CMR, 25-16.

The veteran passer scored one touchdown and combined with flanker Roger Thivierge for the second major of the game. Both scores came in the first quarter and team captain Sal Lovechio was good on both converts. The first quarter scoring ended as the Indians took advantage of a high snap from the Army centre to score a safety touch.

There were no points counted in the second and third quarters but in the last period Robin McNeill hit night end Doug MacDougall with a touchdown pass to round out the Indian scoring.

Standouts were Bob Fumerton and centre Alex Ignatow who formed the crux of the Indian offensive line. Gord Fraser was the only casualty with a possible broken arm and may have to sit out the rest of the season.

The Indians' next battle is against top-rated Bishop's on Saturday 2 pm at Molson Stadium.

## Dapper Dan

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# Lee

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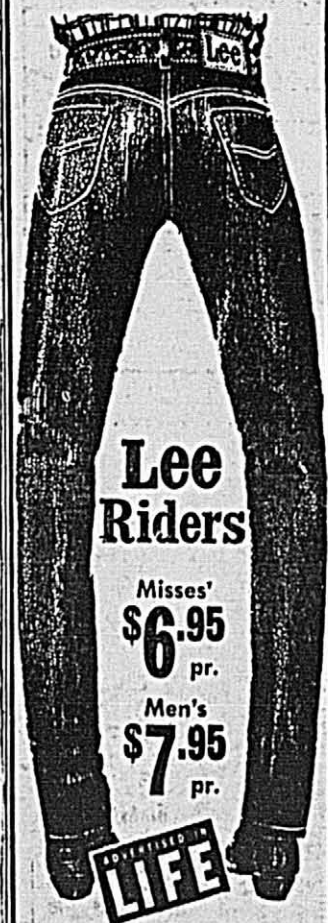
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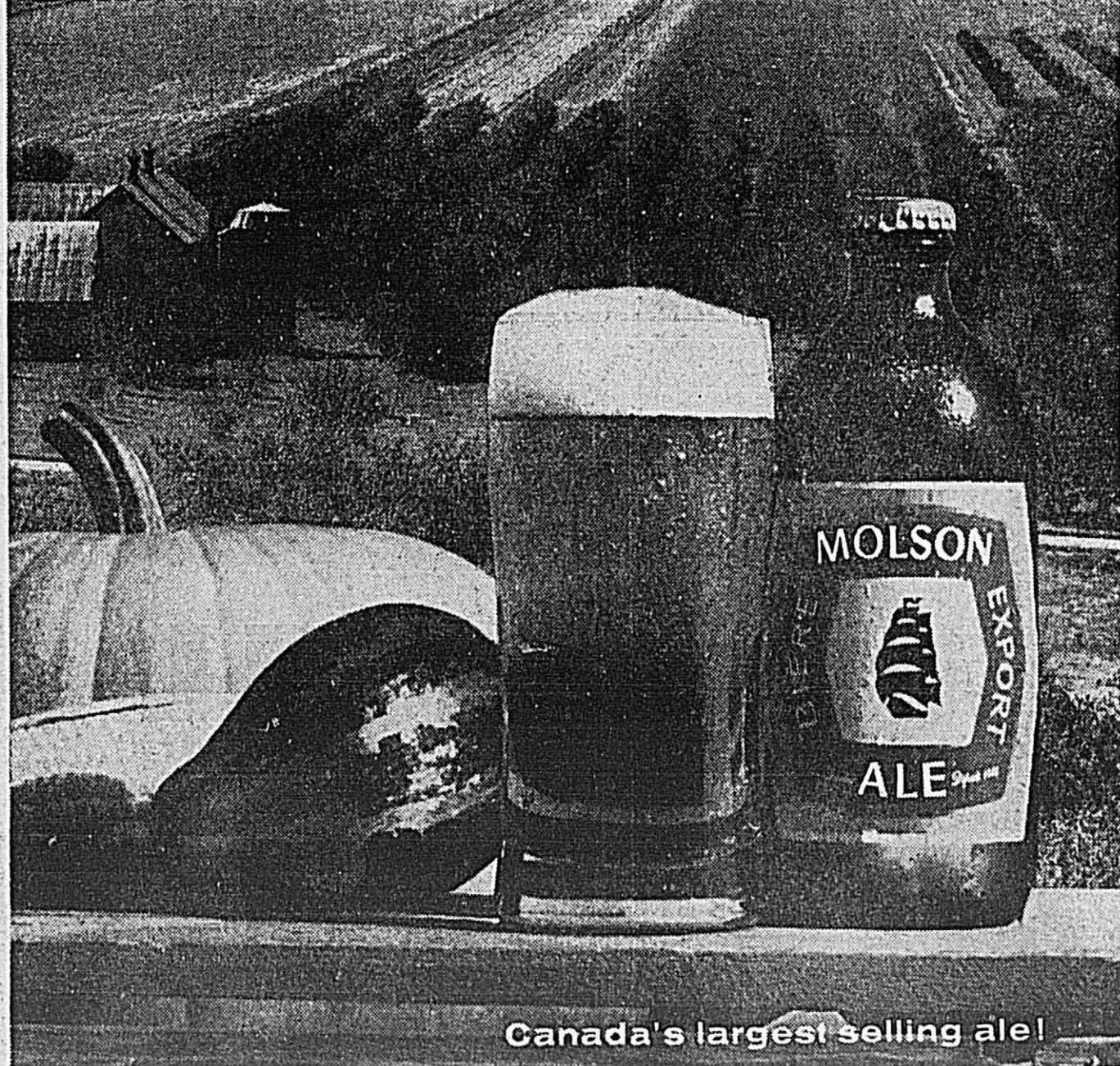
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# Injuries weaken Redmen for Mustang game

by DAVE McFARLANE  
Sports Editor

If the present pace keeps up, the Redmen will be very lucky to field even the required twelve players by the time the end of the schedule draws near. With two games under their belts, the Big Red Team has already lost five regulars.

First it was kicker and corner linebacker Ron Barrie who was knocked out for the season with knee trouble, a souvenir of the

Toronto game. Then last Saturday's 13-12 loss to the Queen's Golden Gaels cost the Redmen more than two points in the OQAA standings as Chris Mapp, George Poirier, Al Jenner and Rick Hartwere sidelined. Hart who centers for punts, has a broken hand while the other three have ankle injuries.

What it all boils down to is that coach Bill Bewley is rather short on bodies with which to use against the University of Western Ontario Mustangs tomorrow

afternoon in London. However, Bewley, looking at the brighter side of things, said last night "At least it will give us a chance to dress some new players and see what they can do."

One of the new players will be defensive tackle Nick Florian who will replace Jenner and who will also most probably handle the place-kicking duties. Current place-kicker, Pete Howlett has left something to be desired in that department thus far, forcing Bewley to search for another "toe".



NICK FLORIAN

Graeme Strathdee will dress tomorrow to share Poirier's half-back duties with defensive back Ian Bruce. With Mapp out, captain Don Taylor will most likely

move to the flanker position with Brian Pilgrim starting at Taylor's offensive end spot.

Bewley expects to move his boys around a lot in an effort to spell the two-way men. With this in mind, he stated last night, "We could win by forty or lose by the same margin. Western will definitely be up for this one after suffering two successive losses. I hope our boys are ready."

## SENIOR BASKETBALL

The first Senior Basketball practice will be held on Monday, October 19 at 6 pm in the Gym.



## Scribblemania

S P  
H R  
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O

The stalwart Amazing Duo, sporting the black and blue colours of the Kingdom of Scribevania's Predicament Machine, continue to astound the sports enthusiasts of McGill. Contrary to past performances of the Dynamic Duo, the Queen of Crystal Balls, Sandy I, and the King, Scribe I, skyrocketed to a scintillating opening for the 1964-65 forecasting wars.

This week's activity witnessed the Amazing Duo scoop up four triumphs out of six prognosticating challenges. Once again the powerful combo of Shore and Bogo plus the Scribe sparked the Polymorphs to 21-0 creaming of the Untouchables. Unfortunately, the Untouchables did not grasp the rare opportunity handed them by the Priceless Scribe. The Ronchi fulfilled the Scribe's second desire as they trounced the Newcomers 13-7 in the last minute of their tilt. The Scribe's late presence can be attributed for their success as the Scribe had just touched the field when the Ronchi made their coup.

The Bankers squashed the Duo's attempt for a 3/3 day when they smashed an Alpha defence for 13 points. The Dragsfer, having recovered from his bout with climatic conditions, starred for the victors as he took "Mitts" pitchout on a punt return and scooted 90 yards. He cut and snaked his way down the sideline smothering the last hope of the Alphas for a playoff spot. Powered by a Mosco, Mint, and Richer contingent, the Moguls knocked off Med II 13-0. The Educators and McLean handed the Duo a second setback when they

blanked Dent I to the tune of 6-0. A late flash from Scribevania exhibits another setback for the Duo as the Talmudists up-ended the Nads 14-0. Are the King and Queen slowly folding? What has happened to the most Dynamic Duo that has ever graced the Earth? Are they Through as prognosticators?

Since the opening of today's column, 2 setbacks have been handed the Duo...

In a last-ditch attempt to stave off their retirement from the predicamenting wars, the King and Queen have gone all out to retain their cherished titles. Consequently, the Scribe and his Sandy Crystal Balls predict: Giants by 6 over the Arch; Grunters by 10 over the Beatles; Law I to cream the Untouchables. On Monday, it is decreed that Law I will massacre the hapless Bears by 17 points while for Tuesday, the faint flickering from the Sandy Crystal Ball proclaims humbly a Shysters stamp on the Raiders; Grads over the Hawks; and the Neos over Med I.

Flash: In response to a P.C. challenge to the mighty Scribe and the Liberals, the Scribe's boys accept, though they will not be responsible for the massive injuries that will result.

The Giants and the Scribe continue to dazzle the Frosh as they continue to rack up resounding triumphs.

### DUO'S RECORD

Won	Lost	Tied
12	6	1



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